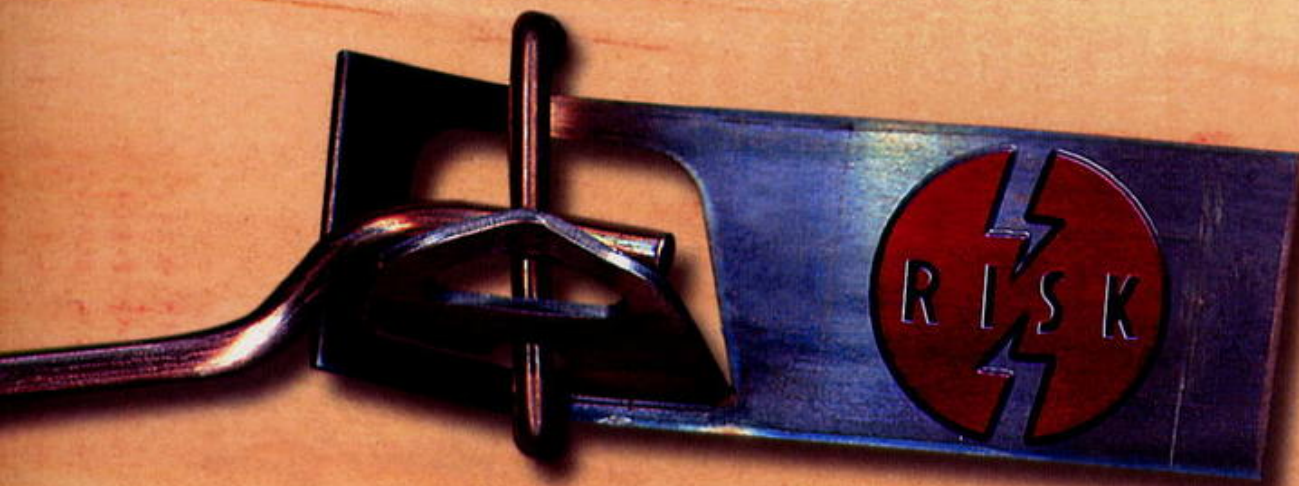




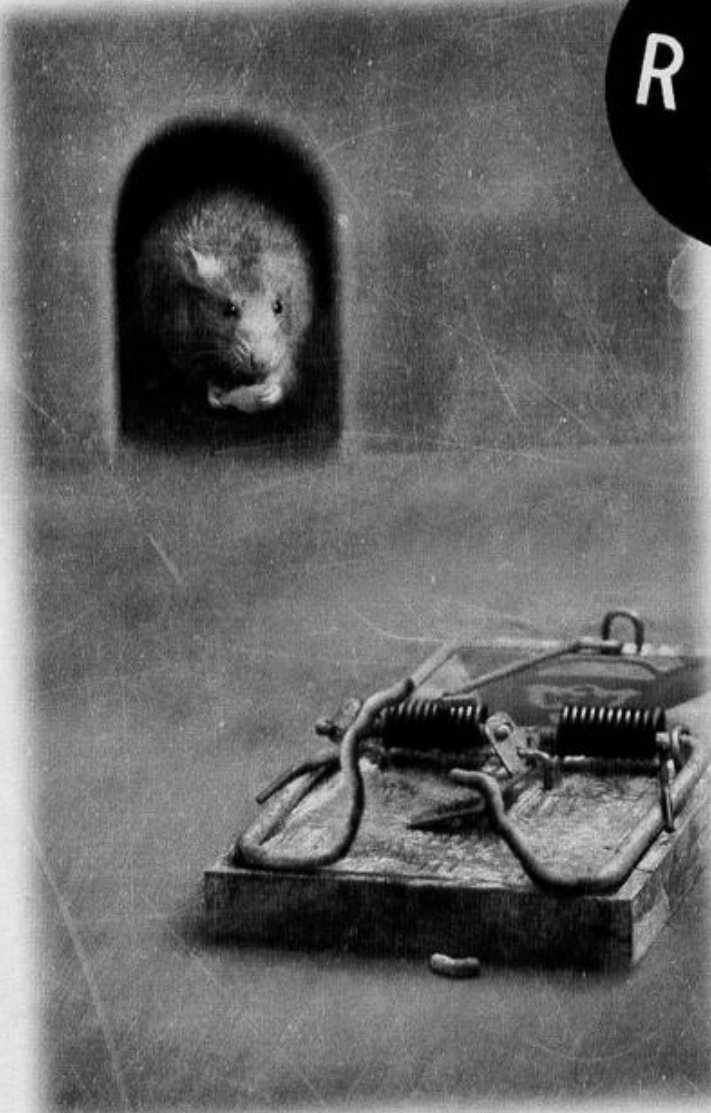
MEGADETH



HAL•LEONARD®



MEGADETH



- 4 INSOMNIA
- 10 PRINCE OF DARKNESS
- 19 ENTER THE ARENA
- 20 CRUSH 'EM
- 28 BREADLINE
- 34 THE DOCTOR IS CALLING
- 43 I'LL BE THERE
- 52 WANDERLUST
- 62 ECSTASY
- 70 SEVEN
- 83 TIME: THE BEGINNING
- 89 TIME: THE END
- 95 GUITAR NOTATION LEGEND

MUSIC TRANSCRIPTIONS BY COLIN HIGGINS,
MATT SCHARFGLASS, AND PETE BILLMANN

PHOTOGRAPHY BY MYRIAM SANTOS-KAYDA
COURTESY OF CAPITOL RECORDS

ISBN 0-634-01259-2



7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

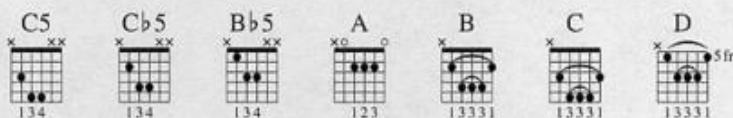
Visit Hal Leonard Online at
www.halleonard.com





Insomnia

Words and Music by Dave Mustaine



Intro

Moderately Fast ♩ = 146

Chords: D5, Eb5, C5, A5, G5, C5, N.C., A5, D5, N.C., A5, D5

Gtr. 1 (dist.)

mf
w/ heavy flange

TAB: 7 (7) 5 5 4 3 3 (3) 11 11 3

* Tape cuts in and out.

Gtr. 1 tacet
(Viola, approx. 6 sec.)

Voc. Fig. 1

(In - som - ni, om - ni, om - ni, om - ni, om - ni - a.)

N.C.

End Voc. Fig. 1

Gtr. 2

mf

let ring

Gtr. 3 (dist.)

mf

Gtr. 2 (divisi)

1. I'm

TAB: 7 8 5 7 7 7 8 5 7 7

** Sitar arr. for gtr.

† Key signature denotes A Phrygian.

Verse

Gtr. 2 tacet

Rhy. Fig. 1A

Gtr. 4
(dist.)

Chords: C, Cb5, Bb5

End Rhy. Fig. 1A

f

run - ning in quick - sand. Some - thing's haunt - ing me. The guilt -

Gtr. 3 Rhy. Fig. 1

End Rhy. Fig. 1

TAB: (7) 7 8 5 7 7 7 8 5 7 7 7 8 5 7 5 4 3 3 3 7

© 1999 MUSTAINE MUSIC

All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

Gtrs. 3 & 4; w/ Rhy. Figs. 1 & 1A, simile

C5 Cb5 Bb5

- y past I've bur - ied. My mind won't let me sleep. 2. I'll do

Verse

Gtr. 3: w/ Rhy. Fig. 1, 1 3/4 times, simile

Gtr. 4: w/ Rhy. Fig. 1A, 2 times

Voc. Fig. 2

End Voc. Fig. 2

C5 Cb5 Bb5

an - y - thing - for peace. A sol - emn oath I make. Cross my
- ing and turn - ing. The mad - ness I must tame. My can -

(I keep wak - ing up.)

Bkgd. Voc.: w/ Voc. Fig. 2

heart, please let me sleep. How much more do I take?
- dle is burn - ing. Both ends a - gain to - day.

Pre-Chorus

C5 Cb5 Bb5

* A5

N.C.

G6

N.C.

Spoken: I hear a voice talk - ing to me I don't know what it needs. I know they're
Spoken: The whole house is creak - ing.

Gtr. 3
mf
w/ flanger

4 3 3 3
4 3 3 3
2 1 1 1

5 5 4 3 3 4 5

* Chord symbols reflect implied tonality.

** Key signature denotes A Dorian.

† Synth. arr. for gtr.

A5

N.C.

G6

N.C.

Bm

N.C.

Asus2

N.C.

out there. But the loud - est voice is the one I heed. I beg to the shad - ows.
The things kept from sight.

0 0 0 0 9 9 9 9

(5) 5 4 3 5 6 7 7 6 5 5 6 7

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 4 times Gtr. 4 tacet

Bm N.C. C5 A5 B5 C5 D5

I can't sleep. My swol - len blood - shot eyes. —
Foot - steps on the walk. —

Gtr. 3 Rhy. Fig. 2 End Rhy. Fig. 2

(7) 9 9 5 4 3 2 4 5 7

§ §

Gtr. 3: w/ Rhy. Fig. 2, 2 1/2 times, simile Gtr. 3: w/ Rhy. Fig. 2, 1 1/2 times, 3rd time, simile

A5 B5 C5 D5 A5

A - wake till the morn - ing light. —
I hear some - one knock. —

B5 C5 D5 A5 B5

Stir - ing deep — in - side. —
I wish it was — a dream. —

To Coda 1 ⊕
To Coda 2 ⊕

Bkgd. Voc.: w/ Voc. Fig. 2, 3rd time Gtr. 4: w/ Rhy. Fig. 1A, 2 times
Gtr. 3: w/ Rhy. Fig. 1, 1st meas. 2nd time N.C.
Voc. Fig. 3

D5 D5 D♭5 C5 B5 B♭5

Some - bod - y Can you turn out hear the lights. I
me scream?

Gtr. 3 Gtrs. 3 & 4 Rhy. Fill 1 End Rhy. Fill 1

7 7 6 5 4 3 2 1 7 7 8 5 7 7

* w/ echo repeat

Gtr. 3: w/ Rhy. Fig. 1, last 3 meas. 1. 2.

C5 C♭5 B♭5 C5 C♭5 B♭5

End Voc. Fig. 3 D.S. al Coda 1

I, I can't sleep. in - som - ni - a. 3. I'm — twist -

⊕ Coda 1

Gtr. 4 tacet
N.C.

Ah.

Gtr. 3

Guitar Solo

w/ Voc. ad lib
N.C.

Gtr. 5 (dist.)

f

Gtr. 3 Riff A

1/4

End Riff A

Gtr. 3: w/ Riff A, simile

Gtr. 5

5-7 7-13 13 14 16 17 15 17 18 18 15 17 17 18 16 17 19 20

Bkgd. Voc.: w/ Voc. Fig. 1, 4 times

Oh, I can't sleep. _____

full full full 3 3

20 20 20 17 17 17 20 18 17 16 16 17 17 16 16 (17)

Chorus

A
Rhy. Fig. 3

B

* Gtrs.
6 & 7

mf

My

10

* Acous. gtr. & Mandolin

C

D

A
End Rhy. Fig. 3

swol - len blood - shot eyes. _____

(10)

Gtr. 6: w/ Rhy. Fig. 3
Gtr. 5 tacet

A

B

C

D

A - wake till the morn - ing light. _____

D.S.S. al Coda 2
(take 1st lyrics)

Gtr. 3: w/ Rhy. Fig. 1, 1st meas., 7 times

N.C.

N.C.

In - som - ni - a, — in - som - ni - a, — in - som - ni

Lead Voc.: w/ Voc. Fig. 3, 1st 2 meas., 1 1/2 times

a. (In - som - ni - a, _____ In

The musical notation for the guitar part is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The first four measures each contain a whole rest. In the fifth measure, a melodic line begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4. This line continues through the sixth measure with eighth notes G4, F4, E4, and D4. A slur covers the final two measures, which contain eighth notes C4, Bb3, A3, and G3. The notation is labeled 'Gtr. 5' at the top right and 'p.s.' at the bottom right.

Lead Voc.: w/ Voc. Fig. 3, last 2 meas.

Gtrs. 3 & 4; w/ Rhy. Figs. 1 & 1A, last 2 meas., 7 times

C5 C♭5 B♭5

- som - ni - a. _____) (In - som - ni - a. _____)

1., 2.

3.

Bkgd. Voc.: w/ Voc. Fig. 4, 2nd time
C5 Cb5 Bb5

C5 Cb5 Bb5

C5 C $\flat$ 5 B $\flat$ 5

[illegible]

Repeat and Fade

(Om - ni, om - ni, om - ni, om - ni, om - ni om - ni, om - ni, om - ni.)

Gtrs. 6 & 7

Gtrs. 6 & 7

mf simile on repeats
let ring throughout

[illegible]

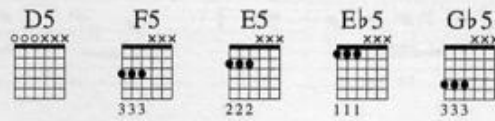
Voc. Fig. 4

(In - som - ni, om - ni, om - ni, om - ni, om - ni. In - som-ni, om - ni, om - ni,

om - ni, om - ni, om - ni, om - ni, om - ni, om - ni, om - ni, om - ni.)

Prince of Darkness

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately ♩ = 124

Gtr. 1
(clean) (w/ misc. sound effects, approx. 5 sec.)

(drums, bass & sound effects)

N.C. (Asus2)

Spoken: My victims are rich or poor, young or old, strong or weak. I

8

mf w/ chorus & delay

let ring

1/4 1/2 1/2 1/2

0 0 2 (2) (2) (2) (2)

TAB

* Key signature denotes D Dorian.

(A5)

cause millions of accidents. I am cancer in your bones.

(Dm6)

I fathered the lie. Twist what you say. Speak not the truth. I

let ring

(2) 7 6 7

N.C.

am insidious, impartial, deep inside your chromosomes.

I take what you love

w/ tremolo

let ring

1/4 1/4

0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5

D5

and leave you in tears.

N.C.

I imprison your soul.

Your hopes are my games.

tremolo off

7 0

D5 F/C G/D G#°7/D *play 3 times*

I strip you of pride. My promise is in vain. While you burn at the stake
I dance with flames I bring poverty, sickness and death. The worthless hand
shake. The slickest thief. I steal your wealth. I answer your prayers for greed and lust.

Gtr. 1

Gtr. 2 (clean)
mp
w/ amplifier tremolo

5 4 3 2

Gtr. 1 tacet N.C. Gtr. 2 tacet D5

Gtr. 2 *More than evil. I laugh at your trust* Gtr. 1 *I am more powerful*
Gtrs. 1 & 2 (dist.)

w/ tremolo

than all the armies of the world. I am more violent than violence, more deadly than death.
I have destroyed more men than all the nations' wars. I am
relentless, unpredictable, waiting for your last breath.

play 3 times

C5 Eb5 D5 C5 Ab5 G5 F5

Rhy. Fig. 1 End Rhy. Fig. 1

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 3/4 times

D5 C5 Eb5 D5

(E - vil.) More e - vil than vi - o - lence. —

C5 Ab5 G5 F5 D5 Eb5 D5

(Vio - lent.) More vio - lent than death. —

C5 Ab5 G5 F5 D5 C5 Eb5 D5

(Dead - ly.) More dead - ly than man. —

C5 Ab5 G5 F5 D5 C5 Eb5 D5

(I am.) Yeah, yeah, I'm e - vil, I am. —

Pre-Chorus

Eb5 D5 F6

My king - dom cor - rupt with dis - sent your

Gtr. 2 Gtrs. 1 & 2 Riff A

Gtr. 1 divisi

let ring —

*Gtr. 2 to left of slash in TAB.

** Chord symbols reflect implied tonality.

G5 G#° N.C. D5 F6

sins e - rupt by my in - tent. — I loathe your pray - er. I wal - low in sin.

End Riff A

let ring —

Chorus

Gtrs. 1 & 2: w/ Riff A, 2 times

D5

G5 G#° N.C.

Let the night - mare be - gin. Prince of Dark - ness,

let ring -----

Gtr. 3 (dist.) Riff B *mf* full let ring -----

5 5 5 5 6 6 5 6 0 3 7 0 7 0 0

F6 G5 G#° N.C.

your sa - tan - ic high - ness. Prince of

full let ring ----- full let ring ----- full let ring -----

7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0

End Riff B

Gtr. 3: w/ Riff B, simile D5 F6 G5 G#° N.C.

Dark - ness, the dev - il - ish ser - pant of dread - ed Lu - ci - fer. Prince of

3

D5

Dark - ness. Huh.

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M.

F5 E5 Eb5

Huh.

Rhy. Fig. 2

End Rhy. Fig. 2

P.M.

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 1/4 times
D5

C5 Eb5 D5

I take what you love and leave you in tears. (Leave you

C5 Ab5 G5 F5 D5

in tears.) Im - pris - on your soul, your hopes are my

D5 C5 Ab5 G5 F5 D5 C5 Eb5

games. (Your hopes my games.) I strip you of pride My prom - is - es

Gr. 3

w/ chorus

1/2

1/2

D5 C5 Ab5 G5 F5 D5

in vain. (Prom - ise in vain.) While you burn at the stake (Burn!) (Burn at the stake, -

1/4 1/4 1/2

13 13 13

w/ bar

Gtr. 3 tacet

D.S. al Coda

C5 Eb5

D5

Eb5

I dance with the flames.
at the stake.)

My

Gtrs. 1 & 2

⊕ Coda

Interlude

D5

Gtrs. 1 & 2 tacet

Dm(maj7)/F

Am7

1.

A#°7

Gtrs. 1 & 2

dark - ness.

Gtr. 4
(elec. 12-string)*mp* w/ clean tone
let ring throughout

2.

E#m7

E

E#m7

E

G#m7

Gmaj7

F#sus2

E5

Em

1.
Eb+2.
Eb+

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times

Gtr. 4 tacet
E $\flat$ 5

Gtrs. 1 & 2

D5
Gtr. 5 (dist.)

F5 E5 E $\flat$ 5 D5

mf w/ pitch shifter

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 2, last 2 meas., 3 times
Gtr. 5 tacet

Gtr. 5 F5 E5 E $\flat$ 5 D5

Gtr. 6

F5 E5 E $\flat$ 5

let ring

Gtr. 6 (dist.) *divisi*

mf

1/2 1/2 1/2 1/2

13 10 10

7 5 7 6 (6) (6) (6) (6) 6 3 (3)

D5 F5 E5 E $\flat$ 5 D5 F5 E5 E $\flat$ 5

1/2 1/2 1/2 1/2

5 (5) 7 (7) 10 (10) 7 7 10 9 (9) (9) 13 12 (12) (12) 13 12 15

Chorus

Gtrs. 1 & 2: w/ Riff A, 4 times
Gtr. 3: w/ Riff B, 4 times

D5 F5 E5 E $\flat$ 5 D5 F5 E5 E $\flat$ 5

Oo, Prince of Dark - ness.

loco

8va

w/ bar

13 16 15 13 15 13 15 13 16 15 13 15 13 13 12 11 10 12 10

Gtr. 6 tacet
F6

G5 G $\sharp$ $^{\circ}$ N.C. D5

Your sa - tan - ic high - ness. Prince of Dark - ness.

F6 G5 G $\sharp$ $^{\circ}$ N.C. D5 F6

Eve, the most beau-ti - ful an - gel. Prince of Dark - ness. The

G5 3 G#° N.C. D5

dev - il - ish ser - pant the dread - ed Lu - ci - fer. Prince of Dark - ness.

F6 G5 G#° N.C.

Un - pre - dict - a - ble Prince of Dark - ness. (Prince of

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas., 2 times

Gtrs. 1 & 2: w/ Rhy. Fig. 2, last 2 meas.

D5

dark - ness. Huh. _

Gtr. 5 15ma w/ slide

29 29 28 29 27 29 28 27 27 27 26 26 26 27 27 26 25 24 22 22 22 22

* Hypothetical fret location

F5 E5 Eb5 Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas., 2 times D5 Gtrs. 1 & 2: w/ Rhy. Fig. 2, last 2 meas. F5 E5 Eb5

Oo, huh. _

8va loco

* fdbk. w/o slide w/ bar +1

22 22 20 20 0 10 10 10 12 12 12 12 12 12 12 12

X 10 10 10

* microphonic fdbk., not caused by string vibration. slack

D5 F5 E5 Eb5 D5 Gb5 F5 E5 Eb5

Gtrs. 1 & 2

Huh, huh, huh, huh,

Gtr. 5

10 13 10 10 10 10 10 10 10 10 10 13 10 10 10 10 10 10 10 10 10 10 10 15 10 10 10 10 10 10 10 10 10 10

D5 F5 E5 Eb5 D5 Gb5 F5 E5 Eb5

Huh, huh, huh, huh,

full full full full full full full full

10 13 10 10 10 13 10 10 10 15 10 10 10 15 10 10 10 13 10 10 10 15 10 10 10 15 10 10 10 15 10

D5 F5 E5 Eb5 D5 Gb5 F5 E5 Eb5

Huh, huh, huh, huh,

8va

T T T T T T T T T T T T T T

15 13 10 13 10 15 13 10 13 10 16 14 11 14 11 16 14 11 14 11 17 15 12 15 12 17 15 12 15 12 18 16 13 16 13 18 16 13 16 13

D5 F5 E5 Eb5

huh, huh,

8va

15ma

steady gliss. w/ slide

T T T T T T T T

19 17 14 17 14 20 18 15 18 15 21 19 16 19 16 22 20 17 20 17 22 20 17 20 17

* Hypothetical fret location

D5 Gb5 F5 E5 Eb5 D5 F 3fr

15ma loco

steady gliss.

1/2

34 13 10 13 10 12 10 10 12 10 (10)

* Hypothetical fret location

Enter the Arena

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager

Intro

Moderately ♩ = 118

1. 2.

(drums) F5 N.C. A♭5 F5 N.C. B♭5 N.C.

Here we go.

Gtr. 1 (dist.) Rhy. Fig. 1 * End Rhy. Fig. 1

fade in mf - f P.M. P.M. * Vibrato on top note only

TAB

Chorus

Gtr. 1: w/ Rhy. Fig. 1
F5 N.C. A♭5

Crush! Crush! Crush! Crush 'em!

F5 N.C. A♭5 F5 N.C. B♭5 F5 N.C. A♭5 F5 N.C. D♭5 E♭5

Crush! Crush! Crush! Crush'em!

P.M. P.M. P.M. P.M.

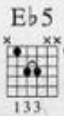
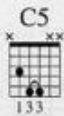
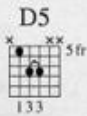
F5 N.C. A♭5 F5 N.C. B♭5 F5 N.C. A♭5 F5 N.C. D♭5 E♭5 F5

Crush! (Crush!) Crush! (Crush!) Crush! (Crush!) Crush 'em! (Crush 'em!)

P.M. P.M. P.M. P.M.

Crush 'Em

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



Intro Moderate Rock ♩ = 118

Verse

(sound effects) 3 sec. (elec. drums & bass) 8 N.C.(F5)

1. En - ter the a - re - na and hit the lights. _

Step up now, _ you're in for a _ ride. _

Gtr. 1 (dist.) Riff A f 1/2 1/2 End Riff A

TAB 16 15 16 15 13 15 13 15 13

Gtr. 1: w/ Riff A

This is war, ain't no fun and games. _

Gtr. 1: w/ Riff A

Uh! Uh! Uh! We get it up, you go _ down in flames. _

Pre-Chorus

Gtr. 4 tacet, 2nd time
N.C.(Ab5)

Par - ty time _ go - in' down. _
Last one stand-in' wins the fight. _

Gb5 G5

Gtr. 1 full full full full P.H.

16 15 16 15 16 15 16 15 13 15 13 15

6 6 6 8 4 6 6 6 8 4 6 6 6 8 4

Gtr. 2 (dist.) f

6 6 6 8 4 6 6 6 8 4 6 6 6 8 4 7 8 5

Ab5 N.C.(Ab5) Gb5 G5 N.C.(B5)

You bet - ter not mess us a - round. _ The stakes are rich, take a
Hear us scream, _ and shout all night. _ Down on the floor and

A5 Bb5 B5 N.C.(B5)

hit or the stay. _ The price is high, some - one's gon - na pay. _
eat the grit. _ This is gon - na hurt a lit - tle bit. _

(cont. in slash)

(cont. in slash)

Chorus

F#5

Rhy. Fig. 1

* Gtrs. 1 & 2

A5 F#5 B5 D5

Heads, I win, _ tails, you lose. _ Out of my way, I'm com-in' through. _

Gtr. 3 (dist.)

Riff B

mp

* composite arrangement

E5 F#5 N.C.(C#5) B5

Roll the dice, _ don't _ think twice. _ And we crush, (Crush!) crush 'em. Crush 'em!

Gtr. 3 End Riff B

Gtrs. 1 & 2 End Rhy. Fig. 1 (Gtr. 2 cont. in slash)

Interlude

F5 Gtr. 3 tacet Gtr. 1 tacet Verse N.C.(F5)

Gtr. 2 (cont. in notation)

2. Look - in' for trou - ble, _

Gtr. 3 Gtr. 1 Riff C Gtr. 2 End Riff C

Gtr. 1 divisi w/ bar P.M.

8 6 4 0 1 1 0 0 1 1 0 0

slack

Gtr. 2: w/ Riff C, 7 times

Now you've found it.

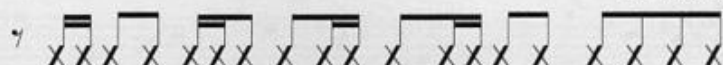
Gtr. 1

1/2 16 15 1/2 16 15 13 15 13 X X 15 13 11 10

Gtr. 4 (dist.) mf w/ wah-wah 1/2 (cont. in slash)

5 (5)

Gtr. 4



Gtr. 1



⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff B

F#5

A5

F#5

B5

D5



Gtr. 4

Riff D

End Riff D

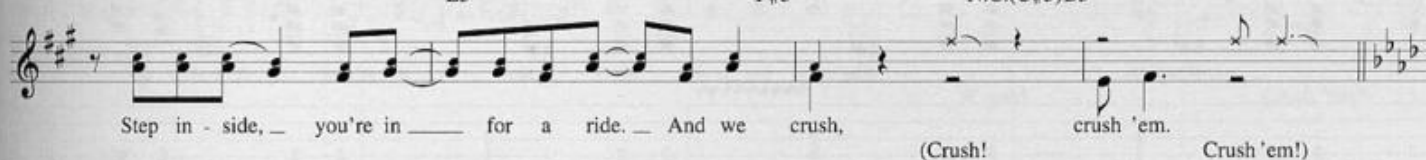


Gtr. 4: w/ Riff D

E5

F#5

N.C.(C#5)B5



Interlude

F5

Gtr. 2



Bridge

F5

Ab5/Eb



Gtr. 1

Gtrs. 1 & 2



F5 Bb5/F F5 Ab5/Eb F5 Bb5/F

Crush! Crush! Crush!

P.M. P.M. P.M.

F5 Ab5/Eb F5 Bb5/F F5 Ab5/Eb F5 Db5/Ab Eb5/Bb

Crush! Crush! Crush! Crush 'em!

Spoken: Don't need reason, don't want names just a John Doe to put to shame. Step aside and let me explain the name of the game is pain. Now we've

P.M. P.M. P.M. P.M.

F5 Ab5/Eb F5 Bb5/F F5 Ab5/Eb F5 Eb5/Bb F5/C

Crush! Crush! Crush! Crush 'em!

found you, we're gonna pound you. We're gonna beat you, gonna defeat you. We're gonna bust you, we're gonna crush you, we're gonna...crush 'em.

P.M. P.M. P.M. P.M. (cont. in slash)

Chorus

G5 Bb5 G5 C5 Eb5

Rhy. Fig. 3

Gtrs. 1 & 2

Heads, I win. — Tails, you lose. — Out - ta my way, I'm com-in' through. —

Gtr. 3 RHYTHM

F5 G5 N.C.(D5) C5 G5

Roll the dice, _ don't _ think twice. _ And we crush, (Crush!) crush 'em. Crush 'em!

Gtr. 3

8 7 7 6 7 8 6 8 6 8 6 8 6 8 8 8

End Riff E

Gtrs. 1 & 2

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Riff E

G5 Bb5 G5 C5 Eb5

Now I lay _ you down to rest. _ You'll nev-er, nev-er be more than sec-ond best.

Riff F

Gtr. 4

full full full full full full full full full full full full full full full full

15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18

End Riff F

Gtr. 4: w/ Riff F

F5 G5 N.C.(D5) C5 G5

Step in - side, _ you're in _ for a ride. _ And we crush, (Crush!) crush 'em. Crush 'em!

G5 Bb5/F G5 C5/G G5 Bb5/F G5 Eb5/Bb F5/C

Crush! Crush! Crush! Crush 'em!

Gtr. 4

P.S.

Gtrs. 1 & 2

Rhy. Fig. 4

P.M. P.M. P.M. P.M.

G5 B♭5/F G5 C5/G G5 B♭5/F G5 E♭5/B♭ F5/C

Crush! Crush! Crush! Crush 'em!

w/ wah-wah steady gliss.

End Rhy. Fig. 4

P.M. P.M. P.M. P.M.

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 4, till fade

G5 B♭5/F G5 C5/G G5 B♭5/F G5 E♭5/B♭ F5/C

Crush! Crush! Crush! Crush 'em! Crush 'em! Yeah,

Spoken: Don't worry. And here we go. It's time to crush 'em.

Gtr. 4

full full full full full full

G5 B♭5 G5 C5 G5 B♭5/F

Crush! Crush! Crush!

and you shed some tears. It's gotta hurt.

P.M. P.M.

G5 E♭5/B♭ F5/C G5 B♭5 G5 C5 G5 B♭5

Crush 'em! Crush! Crush! Crush! Crush!

Crush 'em. Not here, not tonight. It's our town and we'll

let ring -

full full full full full

G5 Eb5/Bb F5/C G5 Bb5/F G5 C5/G G5 Bb5/F

crush 'em. Crush 'em! Crush! Crush! Crush! Crush! Crush!

8va. loco

P.H. - 4

full full full full full full full full full full full full full full full

5 5 5 5 5 5 5 3 6 3 6 17 18 17 17 15 15 17 15 15 17 15 15 17 15 15

G5 Eb5/Bb F5/C G5 Bb5/F

Crush 'em. Crush 'em! Crush. Crush!

Begin Fade

full full full full full full full full full full full full full full full

17 15 15 17 15 15 17 15 15 17 15 15 17 15 15 17 15 15 17 15 15 17 15 15

G5 C5/G G5 Bb5/F G5 Eb5/Bb F5/C

Crush. Crush! Crush. Crush! Crush 'em. Crush 'em!

8va.

let ring - 4

full full full full full full full full full full full full full full full

17 15 15 17 15 15 17 15 15 17 15 15 17 15 15 17 15 18 18 10 18 15 18 15 10 15 18 20 20 15 18 20 20

G5 Bb5/F G5 C5/G

Crush. Crush! Crush!

8va.

5:4

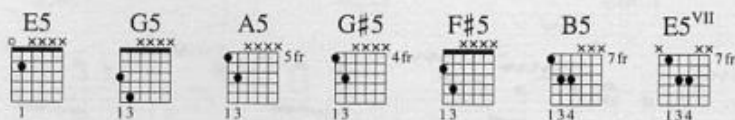
let ring - 4

full full full full full full full full full full full full full full full

(20) 20 20 20 20 20 20 20 20 20 20 20 20 20 20 18 20 18 15 18 15 15 18 15 18 15 17

Breadline

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



Verse

Moderately ♩ = 126

Gtr. 2: w/ Riff A, 2 times, 2nd time, simile

* Esus4

E Emaj7 Emaj9 Em7 Em9 Em6

1. Ain't got no job, — ain't got no smoke.
2. For-got who he is, — for-got who he was.

Gtr. 1 (slight dist.)

Riff A

mf w/ phaser
let ring throughout

End Riff A

TAB

0 7 7 6 6 6 6 4 6 0 0 5 5 0 5 4 0 4 2 0 2 0 2 4

* Chord symbols reflect implied tonality.

Gtr. 1: w/ Riff A

Esus4

E Emaj7 Emaj9 Em7 Em9 Em6

Ain't got a car, — his life's a joke. —
Used to call the shots, — now he can't connect —

Gtr. 3: w/ Fill 1, 2nd time

* Gtrs. 1 & 2: w/ Riff A, 2 times

Esus4

E Emaj7 Emaj9 Em7 Em9 Em6

the dots. Mm, — Liv - ing on the skids, — thinks the world's —
a mov - er and shak - er, get - ting clos - er to his

* Gtr. 2 w/ clean tone.

Esus4 E Emaj7 Emaj9

— just fine. — For - got what he did, —
mak - er. Low - er than a hem - line, }

Fill 1
Gtr. 3

mp
w/ E-bow

1. 2.

TAB

13 (13) 11 (11) 9 (9) 13 9

Em7 Em9 Em6 Pre-Chorus E5 G A5 C

danc-ing on the bread line. No one there to

* Gtrs. 1 & 2 Riff B w/ dist. let ring let ring let ring End Riff B

* composite arrangement

Gtrs. 1 & 2: w/ Riff B, 2 times E5 G A5 C E5 G A5 C

bind him. Noth-ing to re-mind him. No-where left to

E5 G A5 E5 G A5 C

find him. Oo, 'bout (Oo, 'bout

Chorus Gtr. 3: w/ Fill 2, 3rd time B/D#

Gtrs. 1 & 2 Rhy. Fig. 1 simile on repeats

let ring let ring

A5 E/G# A5 E5 A5 E/G# F#5 E6 F#5 A5

to lose his life line. He's danc- to lose his life line. He's danc-

Fill 2 Gtr. 3 8va

full full full full full full

TAB

B5 E5 E5 G5 A5 End Rhy. Fig. 1

Gtrs. 1 & 2 P.M. -----

ing on the bread line.
ing on the bread line.)

Gtrs. 1 & 2 Riff C Gtr. 3 (dist.) End Riff C

(cont. in slash)

mf full full full

6 4 5 6 5 3

(7) 7 9 9 2

* Gtrs. 1 & 2: w/ Riff A
Gtr. 3 tacet
Esus4 E Emaj7 Emaj9 Em7 Em9 Em6

Mm.

* w/ slight dist.

2.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, last 4 meas.
F#5 A5

He's look -
He's look -

B5 E5 G5 A5

Gtr. 3: w/ Fill 3, 2nd time

ing for a head line.
ing for a head line.

Ooh, sniff -
Oo, sniff -

A5 E/G# A5 E5 A5 E/G# F#5 E6 F#5 A5

ing up the white lines.
ing up the white lines.

He's danc -
He's danc -

Fill 3
Gtr. 3

1/2 full full

18 16 17 19 14 17 12 15

TAB

Fill 4
Gtr. 3

full

14

TAB

To Coda ⊕

Gtr. 3: w/ Riff C

B5

E5

G5

A5

G#5

Gtrs. 1 & 2

ing on the bread line. He's danc - ing on the bread line.
ing on the bread line.)

Guitar Solo

Gtr. 4: w/ Riff D, 3 times

A5

G#5 A5

G#5 E5

Watch him dance.

Gtr. 4 (dist.) Riff D mp
Gtr. 3
End Riff D
P.S.

5 4 6 5 4 4/4 4 4 4 4 6 4 4 4 4 6 7 6 7

* Gtr. 4 to left of slash in TAB.

Gtr. 4: w/ Riff D, 4 times, simile

G#5 A5

G#5 A5

(7) 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 7 6 7

G#5 F#5

A5

P.M.

P.M.

8va.

P.S.

4 4 4 4 6 7 6 4 14 13 11 14 11 11 17 16 14 17

D.S. al Coda
(take 2nd ending)
B5

⊕ Coda

E5

G5

A5

B5 B E5^{VII} B E5^{VII} B5 B E5^{VII}
⑥ 7fr ⑥ 7fr ⑥ 7fr

P.M. P.M. P.M.

8va

full 14 17 full 17 20 full 22 full 22 full 22 full 22

line. line.

Gtr. 3

1/2 full full full

18 16 17 19 14 17 15 12 15

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

E5 B/D# A5 E/G# A5 E5 A5 E/G# F#5 E6

Oo, a - bout to lose his life - line.
Oo, a - bout to lose his life - line.)

full 12 15 11 14 14 full 12 full 12 full 12 full (12) 9 9 11 9 12

Outro

Gtrs. 1 & 2: w/ Riff B, 8 times
E5 G A5

F#5 A5 B5 E5 G5 A5

He's danc - ing on the bread - line. Yeah.

8va

* w/ pitch shifter

full 12 9 11 12 1/4 full full full

12 12 14 17 17 17 17

* set one octave below

C E5 G A5 C E5 G A5

No one. No-thing. No - where.

8va

full full full full full full full full full full grad. release 1/2

17 17 17 17 17 17 17 17 17 17 (17) (17) 15 12 15 12 15 14

C E5 G A5 C E5 G A5

Danc - ing on a bread line.

C E5 G A5 C

Danc - ing on a

E5 G A5 C E5 G A5

bread line. He for-got, and he ain't got no - thing.

C E5

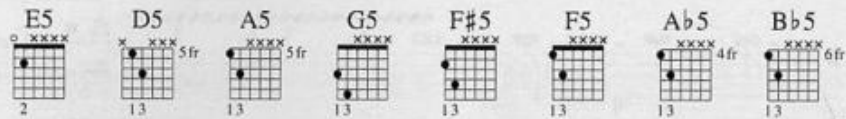
Gtrs. 1 & 2

Gtr. 3

P.S.

The Doctor Is Calling

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



Intro Moderately Slow ♩ = 94

N.C.(D/F#) (F#5) N.C. (D/F#) (F#5) N.C.

Gtr. 3 (elec.)

mf
w/ dist. & tremolo
let ring throughout

TAB

		19	19	18	
		16	16	16	17
		19			19

Riff A
Gtr. 1 (elec.) w/ dist. & tremolo
Gtr. 2 (elec.) divisi w/ clean tone
Riff A1
let ring throughout

End Riff A

End Riff A1

TAB

7	7	6	5	7	6	5
4	4	4	4	4	4	4
2	2	2	2	2	2	2

* Key signature denotes F# Phrygian.

Gtrs. 1 & 2: w/ Riffs A & A1

N.C.(D/F#) (F#5) N.C. (D/F#) (F#5) N.C.

** Spoken: Dad-dy, Dad-dy, the doc-tor's call-ing.

Riff B
Gtr. 3
End Riff B

TAB

19	19	18	17	19	19	18	17
16	16	16	16	16	16	16	16
			19				19

Gtr. 4 (elec.)

fade in *p* w/ dist. *mf*

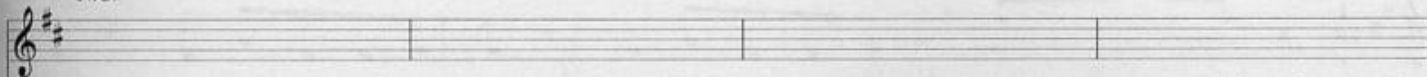
TAB

5	2	4	2	3	2	0	2	4	2	5	2	4	2	3	0	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

** Child's voice.

© 1999 MUSTAINE MUSIC, ADAM MARTIN MUSIC and WINDFALL MUSIC
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

Gtr. 3 tacet
N.C.



* Attention all in-patients, please report to the infirmary. It's time for your medication.

** Spoken: Oh yes it's

Gtrs. 4 & 5 (elec.)

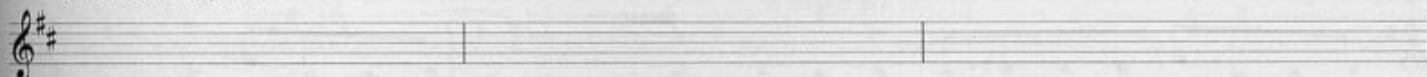
Riff C



* Nurse's voice,

** Doctor's voice.

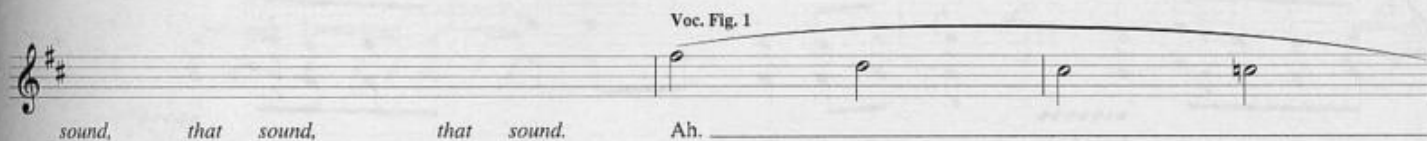
Gtrs. 4 & 5: w/ Riff C, 3 times



going to hurt you a lot more than it's going to hurt me. *** Spoken: What's that sound?

Wha, wha, what's that sound? That

*** Patient's voice.

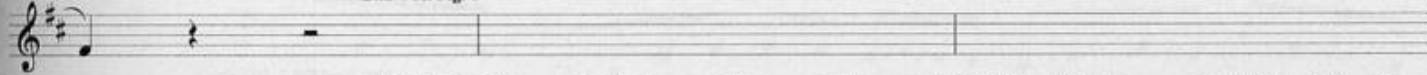


sound, that sound, that sound.

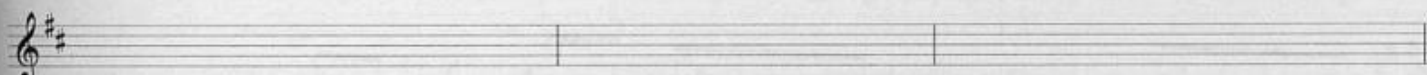
Ah.

Lead Voc.: w/ Voc. Fig. 1, simile

End Voc. Fig. 1



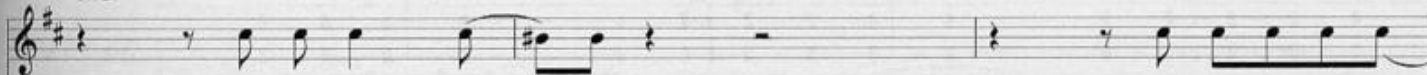
† Spoken: The diagnosis, was acute personality disorder, combined with psy -
† Doctor's voice.



chotic overtones and manic depressive tendencies. In short, stark raving mad.

Verse

N.C.



1. The doc - tor's call - ing.

The doc - tors is call -

Gtr. 5

Gtr. 4

divisi



P.M.

††

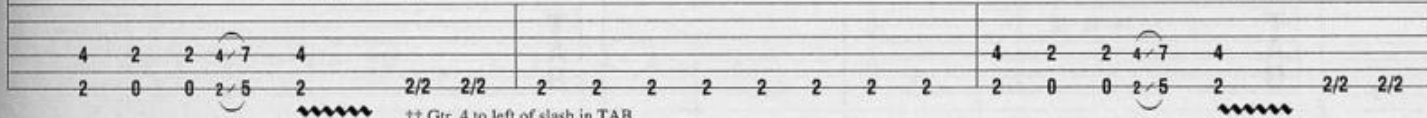
Gtr. 5

Gtr. 4

divisi

P.M.

††



†† Gtr. 4 to left of slash in TAB.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 2, 3rd time

E5

Rhy. Fig. 1

Gtrs.
4 & 5

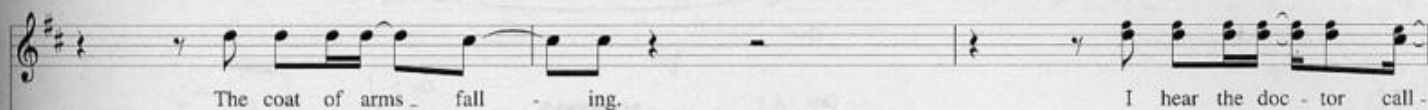
C#
⑤
4fr

G
⑥
3fr

F#
⑥
2fr

E5

D5



Gtr. 6 (12 str.-acous.)

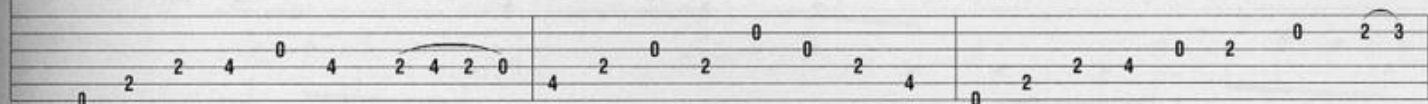
Riff D



mf
w/ chorus
let ring

let ring

let ring



A5

G5

A5

E5

End Rhy. Fig. 1



C#
⑤
4fr

G
⑥
3fr

F#
⑥
2fr

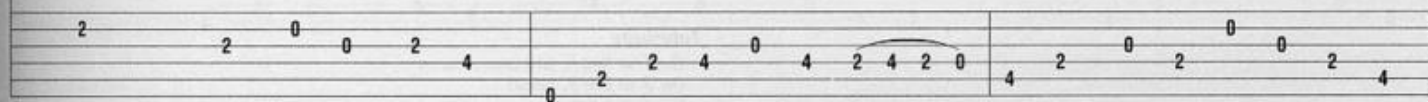


End Riff D



let ring

let ring



To Coda 1 ⊕

To Coda 2 ⊕

E5

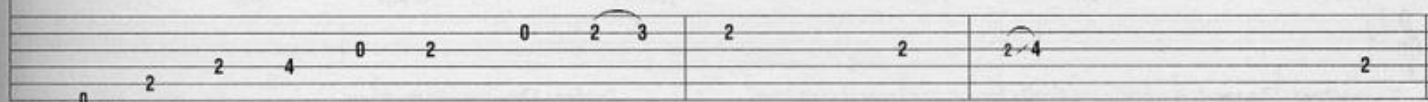
D5

A5

G5



let ring



Interlude

Gtr. 3: w/ Riff B, 1st 3 meas., simile
Gtr. 4: w/ Riff C, 1st 2 meas., simile
F#5

Gtr. 6 tacet

N.C. N.C.(D/F#)

N.C.(F#5)

N.C.

Gtr. 5

(cont. in notation)

Ow.

Gtr. 6

Gtrs. 4 & 5

Gtr. 3

Gtrs. 4 & 5
divisi

w/ bar

4

2

4

2

5

2

4

18

16

17

2

3

(3)

(3)

slack

Gtrs. 4 & 5: w/ Riff C
Gtr. 3 tacet

D.S. al Coda 1

Ah.

2. Al -

Coda 1

Gtrs. 4 & 5: w/ Rhy. Fig. 1,
last meas.
Gtr. 6: w/ Riff D, last meas.

Gtrs. 4 & 5: w/ Rhy. Fig. 1, 1st 3 meas.
Gtr. 6: w/ Riff D, 1st 3 meas.

A5

G5

A5

** E5

Em(add9)

C#m7b5

E5

D5

call - ing.

Voc. Fig. 2

I see the chalk - line crawl - ing.

(Oo, ah,

I hear the doc - tor call -

oo, oo.

** Chord symbols reflect combined tonality.

Interlude

Gtr. 1: w/ Riff A, 1st 2 meas., 4 times

Gtr. 3: w/ Riff B, 2 times

Gtrs. 4, 5 & 6 tacet

N.C.(D/F#)

(F#5)

N.C.

A5

G5

Gtrs. 4 & 5

ing

End Voc. Fig. 2

me

a - way.

*** Spoken: Transmitters don't respond normally to the impulses that stimulate the

Gtr. 6

2

2

2-4

*** Doctor's voice.

(D/F#)

(F#5)

N.C.

(D/F#)

(F#5)

N.C.

synapses. The result is what is medically known as cerebral meltdown.

Spoken: This place is my home,

my mind still runs

F#5 N.C. F#5 N.C. End Voc. Fig. 3

na, na, na, na, na.

Gtr. 7 *8va*

loco

(17) 14 17 14 16 17 16 14 16 17 14 17 (17) 14 16 14 14

Gtr. 8 (elec.) *mf* w/ dist.

Gtr. 9 (elec.) *divisi* *mf* w/ dist.

4 5 5 7 5
1 2 2 0 2

Gtrs. 4 & 5

End Riff E

(2) 4 0 4 4 0 5 0 0

Lead Voc.: w/ Voc. Fig. 3
Gtrs. 4 & 5: w/ Riff E, simile
Gtrs. 8 & 9 tacet

Gtr. 7 *8va*

1/2 1/2 1/2 1/2 1/2 1/2 1/2 full

16 16 16 16 16 16 16 14 16 16 14 17 14 17 14

8va

1/4 full full full full full

17 14 14 17 14 17 16 14 17 14 16 14 17 19 17 19 20 19 19 (19) 19 19

Gtr. 7 *8va*

Gtr. 8	
Gtr. 9 divisi	
	4
	1

D.S.S. al Coda

Coda 2

Gtr. 7 tacet
N.C.

A G F#
⑥ ⑥ ⑥
5fr 3fr 2fr

Gtrs. 4 & 5

Oo. _____

P.S.

P.S.

(4) 5 7 5 4 5 5 7 5
(1) 4 2 2 1 2 2 0 2

Gtrs. 4 & 5: w/ Rhy. Fig. 1, last meas., simile
Gtr. 6: w/ Riff D, last meas.

A5 G5 A5 F5 F5 G5 Ab5 Bb5

Gtrs. 4 & 5

call-ing. Oo, oh. _____

Gtr. 7

let ring - - - let ring - - - let ring - - -

2 3 2 4 0 1 1 3 4 3

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 1 1/2 times
Gtrs. 4 & 5: w/ Rhy. Fig. 1, 1st 3 meas.
Gtr. 6: w/ Riff D, 1 1/2 times
E5

I see the chalk-line crawl-ing. (Your coat _____ is fall-ing. I hear the doc-tor call-

- ing. I hear _____ the doc-tor call-ing. A mer-ci-ful _____ em-balm-ing. _____ is fall-

Gtrs. 4 & 5

7 5 5 5 7 7 7 2 2 0 2

Outro

Cmaj7

Em/B

Bb6

A7(sus2)

I hear, I hear, I hear 'em call-ing me a -

- ing.)

Gtr. 6

let ring

let ring

3 2 0 2 0 2 3 2 2 0 2 0 2 2 1 0 0 3 0 0 1 0 2 0 2 0 2 0

Gtrs. 4 & 5

3 3 2 2 1 1 0 0

* w/ delay repeats

N.C.(Ab(add#4))

(Cm(add9)/G)

N.C.

way.

grad. rit.

4 3 0 1 3 0 1 3 3 3 0 1 3 0 1 3 2 3 0 1 3 0 1 3

P.M.

grad. rit. (cont. in slash)

4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

Gtr. 7 tacet

F5

Whispered: A - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way, a - way.

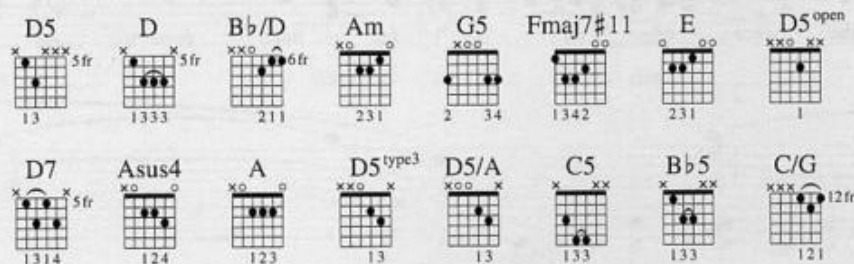
Gtr. 10 (acous.)

mf

1 4 3 2 5 2 6 3 5 6 6 6 5 3 6 5 3 2 3

I'll Be There

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



Intro

Free Time

Moderately ♩ = 113

Verse

D5 Gtr. 1 tacet N.C.(D5) (band enters) 4 ** D

1. I heard the voice of re - demp - tion,

Gtr. 1 (dist.) *mf* < *f* fdbk.

Riff A Gtr. 2 (slight dist.) *mp* let ring throughout

TAB 2 0 7 0 0 0 7 0 7

* vol. swell ** Chord symbols reflect implied tonality.

D7 Bb/D

for me there is no ex - emp - tion.

Gtr. 2 & 3 (clean) *mp*

0 5 0 7 0 0 7 0 5 0 3 0 6 0 0 6

Gtr. 1 — D5 *p* — *f*

Well, I start - ed pray - ing. —

End Riff A

0 3 0 3 0 6 0 6 0 5 0 6 0 6

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Riff A, 2 times
D

D7

I heard the voice of sat - is - fac - tion, need - ing me for ben - e - fac -

Gtr. 4 (dist.)

p w/ E-bow *mp*

5 3 10

B♭/D

Gtr. 5 (clean)  *mp*

- tion. Well, I start - ed plead - ing.

Gtr. 4

Gtr. 1 divisi

p *f*

(10) (10) 8 (8) 13 (13) 8 13

7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6

B♭/D

I heard the bells be - gin to chime, warn - ing me. Oh, lord, don't

10 7 6 7 6 7 6

Gtr. 1 tacet

Gtr. 4 tacet

Gtr. 5

let this — be my — time, — don't let this be my time. —

Gtr. 4

Gtr. 4

Gtrs. 1 & 6

Gtrs.
1 & 6
divisi*p*

P.M. — — — — —

f

3 (3) 5 (5) 8 5 5 5 6 7 7 7 5 5 5 5 3 3 3 3

Chorus

Am

Rhy. Fig. 1

G5

Fmaj7#11

G5

I'll be there for you when you walk — through the fire. —

Riff B

2 2 3 3 5 3 2 3 2 3 3 3 2 3 3 5 3 2 3 2 3 0

Am

G5

Fmaj7#11

G5

I'll be there for you — when the flames — get high-er. When noth-

2 2 3 3 5 3 2 3 2 3 3 3 2 3 3 7 5 3 5 3 2 3

Am G5 End Rhy. Fig. 1 Fmaj7#11 E

ing fits and noth - ing seems right, — till the ver - y last breath — of my life, —

End Riff B

Gtr. 5 tacet D5 open

Gtrs. 1 & 6

I'll be there — for you. — I'll be there. —

Gtr. 4

(cont. in slash)

Gtr. 4

Gtr. 3 divisi H.H. — — — — —

let ring — — — — —

0(12) 3(15) 2(14)

Verse

Gtrs. 1, 4 & 6 tacet D D7

2. You saw — me slide — you saw me fall. We kept — our pride — through it all.

Gtrs. 2 & 3 Riff C

We start - ed scream - ing.

Gtr. 6

Gtr. 4

Gtr. 6
divisi*p*Gtrs.
2 & 3

End Riff C

3 10 8 6 5

Gtrs. 2 & 3: w/ Riff C

Gtrs. 1 & 6: w/ Rhy. Fig. 2, 1 1/2 times

When skies are dark, no sun shines through, I know I see the light in you.

D7 Bb/D

Gtr. 4

Gtrs. 1 & 6
divisi

Rhy. Fig. 2

P.M. -----

End Rhy. Fig. 2

(5) 3 10 5

5 5 5 5 5 5 5 5

We stopped dream - ing and start - ed be - liev - ing. Oh,

Gtr. 4

Gtrs. 1 & 6
divisi

17 15 13 12 15 13 11

7 7 7 7 7 7 7 7 5 5 5 5 3 3 3 3

Chorus

Gtrs. 1, 5 & 6: w/ Riff B & Rhy. Fig. 1, simile

Gtr. 4 tacet

Am

I'll be there for you when you walk through the fire.

Am

I'll be there for you when the flames

G5

Am

G5

get higher. When nothing fits and nothing seems right, till the ver-

Fmaj7#11

E

Fmaj7#11

E

y last breath of my life I'll be there for you. I'll be

Gtrs. 1 & 6

(3) 2 3 2

Asus4

A

there.

Gtr. 4

Gtrs. 1 & 6

divisi

15 12 15 14 17 2 2 2 2 2 2

Gtrs. 1, 4, 5 & 6 tacet

Spoken: In my hour of need,

you were there,

always.

And now it's time for

me to be there for you, too.

Always.

Always.

Bb/D

Gtr. 5 tacet

Gtrs. 1 & 6.

D5 type3

Qtr. 5

Qtr. 2

Qtr. 5

Qtr. 2

D5 type3

Rhy. Fig. 3

D5/A

CS

Voc. Fig. 1

Oh, _____

Rhy. Fig. 3A

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style using eighth and sixteenth notes. Below the staff, the lyrics 'The Rose Tree' are written in a stylized, handwritten font. The second system continues the melody and lyrics, maintaining the same musical notation and style.

B65

Musical notation for the vocal line of "I'll be there." The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: a whole note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a whole note F#4. The lyrics "I'll be there." are written below the notes.

[illegible]

C5

D5 type3
End Rhy. Fig. 3

End Voc. Fig. 1

I'll be there for

Rhy. Fig. 1

End Rhy. Fig. 3A

Gtr. 1: w/ Rhy. Fig. 3, 1 3/4 times, simile
Gtrs. 2 & 6: w/ Rhy. Figs. 3A & 3, till fade, simile

D5 D5/A C5 Bb5

you.
(Oh. _____)

Oh. _____

I'll be there. _
(I'll be _____)

Bkgd. Voc.: w/ Voc. Fig. 1, till end

C5 D5

there.) I'll be there. With you be - side me it's like, _ you

D5/A C5 Bb5

saw me _ fall. We kept our _ pride _ through it _ all. _ With

C5 D5

skies all _ dark, _ no sun shines _ through. Well I real - ly, _ I'll be there _ for

Gtr. 7 (dist.)

mp

mf full

w/ bar

w/ bar full

18 17 15 20 20 20 17 20

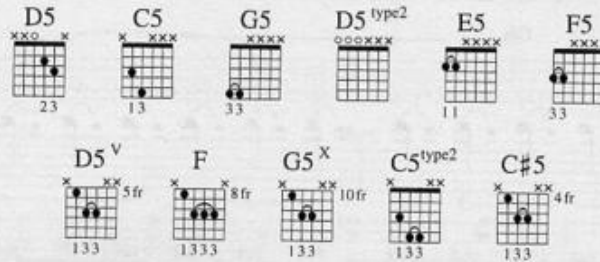
Gtr. 1

mf w/ wah-wah

3 5 6 8

Wanderlust

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



Gtr. 5; Drop D Tuning:

- ① = E ④ = D
 ② = B ⑤ = A
 ③ = G ⑥ = D

Intro

Moderately Slow ♩ = 79

N.C.(D5) (B♭/D) (D7(no3rd)) (D6(no3rd)) D5 B♭/D D5 B♭/D

I. As

Gtr. 1 (elec.) Riff A

mf w/ dist.
let ring throughout

End Riff A

TAB

2 3 2 2 2 3 0 3 3 3 5 0 5 5 5 4 0 4 0 2 3 0 3 0

Verse

Gtr. 1: w/ Riff A, 3 times, simile

N.C.(D5) (B♭/D) (D7(no3rd)) (D6(no3rd)) D5 B♭/D

sure as the sun ris - es in the east, an - oth - er gun - man will come

D5 B♭/D N.C.(D5) (B♭/D) (D7(no3rd)) (D6(no3rd))

seek - ing my de-feat, Mm, hm.

Gtr. 2 (12 stg.-elec.) Riff B

mf w/ clean tone
let ring throughout

TAB

2 3 2 3 2 2 3 3 3 3 3 3 3 5 3 5 3 5 5 4 3 4 3 0

D5 Bb/D Gtr. 4: w/ Riff C D5 Bb/D

Will he

Gtr. 3 w/ clean tone & slide Gtr. 3

Gtr. 3 (elec.) *mp*

Gtr. 4 Riff C *mf* End Riff C

Gtr. 4 (acous.) *divisi*

12 2 3 3 5 3 3 5 3 3 (12)

Gtr. 2 End Riff B

0 2 2 3 2 3 3 5 3 3 5 3 3 0 2 2 3 2 3 3 5 3 3 5 3 3 3

Gtr. 2: w/ Riff B, simile
Gtr. 3 tacet

N.C.(D5) (Bb/D) (D7(no3rd)) (D6(no3rd)) D5 Bb/D

be as fast — as me, are his nerves — qui-et and still? Will he fall — like all the rest,

Gtr. 4: w/ Riff C, 3 times, simile

D5 Bb/D Gtr. 1 & 2: w/ Riffs A & B, last meas., simile D5 Bb/D

end - ing his days, up - on Boot - hill. —

Gtr. 3

w/ slide steady gliss.

Gtrs. 1, 2, 4 & 5 (dist.) *mf*

Chorus

Gtrs. 1, 2 & 4 tacet

C5 G5 D5 type2 E5 F5 G5

Rhy. Fig. 1

Gtr. 5 simile on repeat

I'm — an out - cast — rid - ing — in - to town a - lone. — I — got wan - der - lust —

Riff D

8va

15 10

Gtr. 5: w/ Rhy. Fig. 1, 1st 3 meas., simile

F5 D5 type2 C5 G5 D5 E5

End Rhy. Fig. 1

brand-ed _ deep - er than the bone. _ I'm _ an out - cast _ rid - ing _ in - to town a - lone. _ I

loco

To Coda ⊕

F5 G5 F5 D5 type2

Gtr. 5 (cont. in notation 2nd time)

got a lust for wan - der - ing _ brand - ed deep - er than _ the bone. _

End Riff D

Gtr. 3

Gtr. 2 divisi

Verse

Gtrs. 1 & 2: w/ Riffs A & B, 4 times, simile
Gtr. 5 tacet

Gtr. 4: w/ Riff C, 2 times, simile

N.C.(D5) (B♭/D) (D7(no3rd)) (D6(no3rd)) D5 B♭/D D5 B♭/D

Ba, dr, um, b, boom, bum. Bum, _ bum, b, bum. 2. As I

Gtr. 3

8va

steady gliss.

17 (17) 18 (18) 17 (17) 5

* vol. swell

N.C.(D5) (B♭/D) Gtr. 3 tacet (D7(no3rd)) (D6(no3rd)) Gtr. 4: w/ Riff C, 2 times, simile D5 B♭/D

ride in - to the sun - set to take an-oth-er town. Thank you for the in - vite, but I

8va... Gtr. 6 (elec.)

< *mf* w/ dist. fdbk.

(5) 19 (19)

D5 B♭/D N.C.(D5) (B♭/D) (D7(no3rd)) (D6(no3rd))

just can't _ set-tle down. Ah.

8va...

grad. bend 1/2 full w/ bar full full full full full full full full

20 20 (20)20 (20)20 (20)20 (20)20 (20)20 (20)20 (20)20 (20)20 (20)

(19)

Gtr. 4: w/ Riff C, 2 times, simile D5 B♭/D D5 B♭/D

Just can't set - tle down. (The)

8va...

grad. bend full full hold bend full full hold bend

(20) 22 20 20 20 (20) 20 20 20 20 20 20 20 20 20 20 20 20

D.S. al Coda

N.C.(D5) (B♭/D) (D7(no3rd)) (D6(no3rd)) Gtr. 4: w/ Riff C, simile Gtr. 6 tacet D5 B♭/D D5 B♭/D

dust that coats _ my hat is from a doz-en towns. Dust from shoot - ing down an - oth-er doz-en clowns.

8va...

grad. release Gtr. 3 Gtr. 6 divisi w/ slide loco

full 1/2 22 (22) 20 22 3 0 0 1

(20) (20) 18

⊕ Coda

Bridge

D5 Gtr. 3 tacet Dsus2 D7(no3rd) D Gtr. 5 tacet Dsus2 C/D Dsus4 D

† Gtrs. 2 & 4 *mf* A drum beats for me, it's

Gtr. 3 Gtr. 5 *divisi* P.M. Gtr. 5 *divisi* †† let ring

* Gtr. 3 to left of slash in TAB. ** Key signature denotes D Mixolydian. † composite arrangement †† Gtr. 5 to left of slash in TAB.

Dsus2 D7(no3rd) D Dsus2 C/D G5/D

loud - er ev - 'ry day. The ca-dence tells me that soon I'll meet my

let ring (cont. in slash)

Interlude

Gtrs. D 2 & 4 w/ Voc. Fig. 1, 2 1/2 times, simile

Voc. Fig. 1 *** End Voc. Fig. 1

judg-ment day, my judg-ment day, my judg-ment day, my judg-ment day, my

Gtr. 3 *p* w/ slide *mf* (8) 3 5

***Sung behind the beat.

judg-ment day.

Gtr. 3

††† Gtr. 7 (elec.) *divisi* *mp* w/ clean tone

(5) 10 (10) 13 (13) 8 10

††† Two gtrs. arr. for one.

Gtr. 3 tacet

Whoa. 3. A

Gtr. 7

8va

w/ clean tone

mf steady gliss.

loco

Verse

Double-Time Feel

D5^V

Rhy. Fig. 2

F

Gtr. 5

drum beats _ for me, It gets loud - er ev - 'ry day. The

Gtr. 7

Rhy. Fig. 2A

f w/ dist.

G5^X

D5^V

End Rhy. Fig. 2

ca - dence tells _ me that soon _ I'll meet my judg - ment day. Life's _

End Rhy. Fig. 2A

Gtr. 5: w/ Rhy. Fig. 2, simile
Gtr. 7: w/ Rhy. Fig. 2A, simile

D5

F

G5

_ an end-less show-down, _ nev - er know-ing when they'll come. I sleep with one _ eye o - pen, ly-ing

Guitar Solo

Gtr. 5: w/ Rhy. Fig. 2, simile
Gtrs. 2 & 4: w/ Rhy. Fig. 2A, simile
D5

End Voc. Fig. 2

D5

F

* Voc. Fig. 2

with my smok-ing gun. — (Oh. —————) My smok-ing gun. —

Gtr. 6

* Key signature denotes D Dorian.

Bkgd. Voc.: w/ Voc. Fig. 2, 3 times, simile
G5

D5

F

8va

loca

G5

D5

The

Pre-Chorus

Gtr. 5 C5 type2 C#5 D5^V C#5

game I play has caused a lot of grief. They were

Gtr. 6

12 10 12 10 10 12 10 12

Gtr. 7

12 12 12 12 14 12 14 12 13 14 14 14 12 16 14 12 12 14 13

C5 type2 C#5 D5^V

dy - ing for fame. so I o - bliged some re - lief.

10 (10) 14 13 13 15 13 15 13 15 (15)

12 12 12 12 14 12 14 12 13 14 14 14 12 16 14 14 12 14

Dy-ing for fame I o - bliged them some re - lief.

let ring ——— let ring ——— let ring ——— let ring ———

Chorus

Gtr. 3: w/ Riff D, 1st 8 meas., simile

Gtr. 5: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 7 tacet

C5

G5

D5

E5

F5

G5

I'm an out - cast rid-ing in-to town a - lone. I got wan - der - lust

brand - ed deep - er than the bone. I'm an out - cast with light - ning in my hand.

Outro

Gtr. 3: w/ Riff D, last 3 meas., simile

Gtr. 5: w/ Rhy. Fig. 1, last 2 meas., simile

F5 G5

F5 G5 F5 D5

I got wan-der-lust lost in no man's land. I got a lust for won-der-ing

8va... loco

full

20 23

12

10 10 13 10

w/ bar (10)

F5 D5 F5 G5

Gtr. 5

lost in no man's land. I got wan-der-lust.

8va...

full

(10) 13 10 13 10 13 15 15 13 15

F5 D5 type2

rit.

Gtr. 6 loco

full

full

15 13 13 10 12 10 12 10 12 10 13 (13)

* fdbk.

* Microphonic fdbk., not caused by string vibration.

Gtr. 3

w/ slide

rit.

10 10 (10) (10)

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



Moderately Fast Rock ♩ = 129

Dm

Gtrs. 1 (elec.)
& 2 (acous.)

f w/ clean tone

Gtr. 3 (elec.)

P w/ dist.

TAB

Verse

Gtr. 2 tacet

Dm

Rhy. Fig. 1

Gtr. 1

A/D

Dm7

1. You live ____ in a world ____ of fan - ta - sy, _____

mm. _____

Gtr. 3

Rhy. Fig. 1A

G/D Dm
End Rhy. Fig. 1

You live in a web of de - ceit.

End Rhy. Fig. 1A

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1 7/8 times, simile
Gtr. 3: w/ Rhy. Fig. 1A, 1st time, simile
Gtr. 3 tacet, 2nd time

Gtr. 4: w/ Fill 1, 2nd time

Dm A/D

2. You want it all, in - clud - ing me.
3. The se - cret meet - ings that we hide,

Dm7 G/D

You like it all to be neat.
deeds of in - i - qui - ty.

Dm A/D Dm7

I come to you when sha - dows fall,
The price of fool - ish pride;

Gtr. 3: w/ Rhy. Fig. 1A, 1st 7 meas., 2nd time, simile Gtr. 5: w/ Riff A, 2nd time, simile

Gtr. 4 (elec.)

mf w/ dist. & tremolo
let ring throughout

Fill 1
Gtr. 4

TAB

G/D

Gm6

* Gtrs. 1 & 3

simile on repeat

I leave as the dawn ar - rives. — Hide —
the cost of im - mo - ral - i - ty. And we hide —

Gtr. 5 (elec.) Riff A w/ dist. *f* 8va

Gtr. 4 divisi

0 1 3 4 15 17 (17) 15 18

* composite arrangement

Gtr. 5 tacet, 2nd time

Dm

Bb6

the truth — to de - ceive — them all. — How my good —
the truth — to de - ceive them all, — and the pain

loco

End Riff A

15/5 (15) 5 5 0 2 3 2 3

* Gtr. 5 to left of slash in TAB.

Gtr. 5 tacet, 1st time
Gtr. 5: w/ Fill 2, 2nd time

E7/G#

A

Bb

A

Gtrs. 1 & 3

in - ten - tion will nev - er lies. —
of what will nev - er be. —

Gtr. 4

3 1 3 2 1 3

Fill 2
Gtr. 5

TAB

15 14

Chorus

Gtrs. 1 & 4 tacet

D5 A/C# C5 G/B D5 A/C# C5

Try to si - lence the sus - pi - cions, feed - ing the dark in -

Gtr. 5 Riff B

simile on repeats

* w/ pitch shifter full

steady gliss.

12 (12) 10 12 (12) (12)

* Gtr. 3 Rhy. Fig. 2

f

7 6 7 4 5 3 5 3 5 3 7 6 7 6 7 4 5 3

* doubled throughout Chorus

* set one octave higher

G/B D5 A/C# C5 G/B Bb5

hi - bi - tion. We can nev - er let an - y - one see the

steady gliss.

full

w/ bar

full

12 (12) 10 12 (12) (12) 0 12 (12) 10

End Rhy. Fig. 2

(5/3) 5 3 5 4 5 7 6 7 4 5 3 5 2 3

1. F5 C5 Csus4 C Bb5 F5 A5

sin I bring - called ec - sta - sy, the sin I bring:

End Riff B

(10) (10)

3 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3

2.

B♭5 F5 C5 Csus4 C D5

ec - sta - sy. sin I bring called ec - sta - sy, —

(10) (10)

Gtr. 3: w/ Rhy. Fig. 2
Gtr. 5: w/ Riff B, simile

A/C# C5 G/B D5 A/C# C5

Try to si - lence the sus - pi - cions, feed - ing the dark in -

G/B D5 A/C# C5 G/B B♭5

hi - bi - tion. We can nev - er let an - y - one see the

To Coda ⊕

F5 C5 Csus4 C B♭5 F5 A5

sin I bring called ec - sta - sy, the sin I bring; —

Gtr. 3

Guitar Solo

Dm

ec - sta - sy. Hmm, hmm. — hmm, — hmm, — hmm, —

* Gtrs. 2 & 3

p let ring throughout

0 2 3 1 2 3 0 2 0 2 3 1 2 3 0 2

* Gtr. 3 w/ Leslie effect

A/C# **Dm7**

hmm. Hmm, hmm, — hmm, hmm, — hmm, — hmm. —

Gtr. 5

rake -1/2 w/ wah-wah -1/2 flutter bar -1 fdbk. w/ bar

14 (14) (14) 10 (10) (10)

Gtrs. 2 & 3

pitch: A slack

0 6 5 5 6 5 0 6 0 6 5 5 6 5 0 6 0 5 6 5 5 6 0 5 0 5 5 6 0 5

G/D **Gm6** w/ Bkgd. Voc. ad lib, next 6 meas.

Hmm, hmm, — hmm, — hmm, —

12 1/2 (12) (12) full (12) w/ bar (12) (12)

0 4 3 3 4 3 3 4 0 4 3 3 4 0 4 0 3 5 3 3 5 0 3 0 3 5 3 3 5 0 3

Dm **Dm/C** **Bb6** **E7/B**

Mm, hmm, — hmm, — uh. — loco

w/ delay w/ bar Harm. flutter bar 8va 1

0 2 10 (10) (10) 10 (10) 5 (5) (5)

* vol. swell pitches: G D slack

0 2 3 1 2 3 0 2 3 2 3 1 2 3 2 3 3 3 3 3 1 3 0 1 0 1 2

$\oplus$ *Coda*

1. 2.

Bb5 F5 C5 Csus4 C Bb5 F5 Bb5/C

sin I bring called ec - sta-sy, the - sta - sy, — the sin I bring, — ec -

Gtr. 5

Gtr. 3

(cont. in slash)

Outro

[illegible]

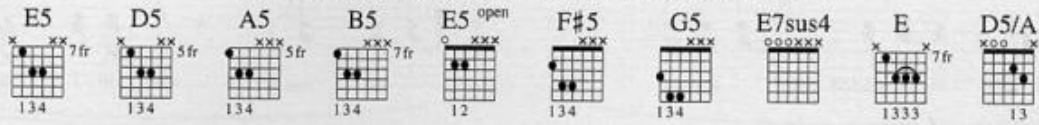
Play 3 Times and Fade

The image displays a musical score for the song "Ooh, ooh, ecstasy" by The Notorious B.I.G. The score is written for guitar and voice. The guitar part features a complex solo with various chords (C5, Bb5/C, C5, Bb5/C) and a melodic line with many bends and vibrato. The vocal part includes the lyrics "Ooh, ooh, ecstasy" and "Ooh, ow." The score is divided into two systems, with the second system showing a guitar solo and a vocal melody. The guitar solo is marked with "1/2" and "full" indicating different levels of distortion or volume. The vocal melody is marked with "rake" indicating a specific technique. The score is written in standard musical notation with a key signature of one flat (Bb) and a common time signature (C).

* sung 1st time only

Seven

Words and Music by Dave Mustaine and David Ellefson



Intro

Fast Rock ♩ = 158

Intro musical notation for guitar and bass. The guitar part features a fuzz effect and a mixolydian key signature. The bass part includes a double bass line. The notation includes various guitar-specific instructions like "Gtr. 1 (fuzz)", "Em", "N.C.(E7)", "Gtr. 1", "Gtr. 2 (dist.) divisi", "Gtr. 1 tacet", and "Riff A".

* Key signature denotes E Mixolydian.

** doubled throughout

Verse musical notation for guitar and bass. The guitar part includes a "Verse N.C.(E7)" section. The bass part includes a "1. Full" section. The notation includes various guitar-specific instructions like "End Riff A", "1. Full", "of", "cras", "ti", "na", "tion", "al", "Full", "Some", "of", "thing", "pride", "bet", "ter", "comes", and "End Riff B".

Gtr. 1: w/ Fill 1, 2nd time

Verse musical notation for guitar and bass. The guitar part includes a "Gtr. 1: w/ Fill 1, 2nd time" section. The bass part includes a "you sell your soul" section. The notation includes various guitar-specific instructions like "you", "sell", "your", "soul", "ways", "giv", "ing", "up", "Full", "Some", "of", "thing", "pride", "bet", "ter", "comes", and "End Riff B".

Fill 1
Gtr. 1

Fill 1 musical notation for guitar and bass. The guitar part includes a "Fill 1" section. The bass part includes a "Fill 1" section. The notation includes various guitar-specific instructions like "Fill 1", "Gtr. 1", "T", "A", "B", and "Fill 1".

a hea - vy load. — You — eat — your - self, — g' - lut -
to in - ter - rupt. Cast your ver - dict down

Gr. 1 Riff C

End Riff C

to - ny. _____ re - sent _____ your - self, _____ you en -
to to me. Spare me your bleed

- vy me. _____
 - ing sym - pa - thy. _____

Well, ev -
 On - ly care

Gr. 2

The image shows a musical score for guitar, grade 2. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of several measures, including a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note, and then a measure with a half note and a quarter note. The bottom staff is a bass clef with fret numbers (0, 5, 4, 5, 0) and a measure with a half note and a quarter note. The score is divided into three measures by double bar lines. The first measure contains the first five notes of the melody and the first five fret numbers. The second measure contains the next two notes of the melody and the next two fret numbers. The third measure contains the final note of the melody and the final fret number. The score is labeled "Gr. 2" in the top left corner.

D5 C5 G5 A5 D5 C5 G5 A5 D5 C5 G5 A5 D5 C5 G5 B5
 - 'ry-thing turns in - to wrath. - You lust
 how you ap - pear. Clear

Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. (cont. in slash)

Chorus

E5 D5 A5 B5
End Rhy. Fig. 1

E5^{open} F#5 G5 A5 G5
Rhy. Fig. 2

Gtr. 2

your self to death. see clear. } Deep fears that drive

* Gtr. 4 (dist.)

Riff D

5 6 4 7 4 6

Gtr. 3 (dist.)

Rhy. Fig. 2A

1/2

6 4 6 4 (6) 4 2 6

* doubled throughout

** Lead vocal is doubled one octave lower throughout Chorus.

E5^{open} B5 A5 G5 A5 E5^{open} D5

us, they're hid be - neath dis - guis - es Judge

B5 A5 B5 A5 G5 E5^{open} F#5 G5 A5 E5

1. Gtr. 4 tacet

End Rhy. Fig. 2

(cont. in notation)

the world with-in, ah, for-give my dead-ly sins.

End Riff D Gtr. 2

End Rhy. Fig. 2A Gtr. 3

2.

Gtr. 3 tacet
N.C.(E7)

F#5 G5 F#5 E5

2. Pro - my dead-ly. Deep -

Gtr. 2

Gtr. 3

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
Gtr. 4: w/ Riff D

F#5 G5 A5 G5 E5 Bm A G A E5

fears that drive us, hid be-neath dis-guise -

D5 Bm A Bm A G E5

es. Judge the world with-in, ah, for-give -

Guitar Solo

F#5 G5 A5 F#5

— my dead - ly sins. —

Gtr. 4

Gtr. 2 *divisi*

Rhy. Fig. 3

End Rhy. Fig. 3

1/2

1/4

(2/5) 4 4 7 4 4 17 14 14 16 14 15 14 16 14 17 14 16 14 15 14 16 14 17 14 16 14 19 14

4 5 2 5 4 4 2 4

Gtr. 3

1/2

(4/2) 6 4 4 (6/4) 4 2 4

(cont. in slash)

Gtr. 2: w/ Rhy. Fig. 3, 2 times, simile

Gtr. 3 *decresc.*

8va

Gtr. 4

1/2

1/2

1/2

17 (17) 14 17 14 17 (17) 14 17 14 17 (17) 14 17 14 16 14 16 19 14 17 14 17 14 15 16 17 16

Gtr. 3 *tacet*

F#5

8va

N.C.

Gtr. 4

full

17 16 14 17 14 15 14 18 14 17 19 17 14 17 16 14 17 14 13 16 14 17 19 19 13 14

Gtr. 5: w/ Fill 2

Gtr. 2: w/ Rhy. Fig. 1, simile

Gtr. 4: w/ Fill 3

D5

C5

G5

A5

8va

loco

Gtr. 4

Gtr. 2
divisi

Gtr. 5

14 14 17 16 14 15 13 16 17 14 17 16 14 13 14

(4)
(2)

4 5 2 7 6

7 7 (7) 5 7 5 7 5 7 (7) 5 7 5 7 7

1/2 1/2

D5 C5 G5 A5 D5 C5 G5 A5

1/2

7 (7) 6 7 6 7 6 X 5 7 6 7 6 7 6 7 6 7 6 7 6 6

D5 C5 G5 B5 E5 D5 A5 B5

3

5 7 8 5 7 8 5 7 8 7 5 8 7 6 8 8 5

full

1/2

9 7 10 7 9 (9) 7 9 9 7 9 7 9

E E5 E D5 A5 E B5 E7sus4 E E D5 A5 B5

6 open 6 open 6 open 6 open

P.M. P.M. P.M. P.M. P.M.

Gtr. 2

Gtr. 5

full

7 9 7 9 9 0 7 9 10 9 7 9 0 7 9 7 9 10 7 9 9 7 9 10 9 9 10 7 9 9

Fill 2
Gtr. 5 (dist.)

f

T
A
B

5

Fill 3

Gtr. 4

14 (14)

T
A
B

14 (14)

Gtr. 5 tacet

(D5) (A5) (G5) (E5)

glut - to - ny, — pride,

(D5)

en - vy, — wrath, s - loth,

Gtr. 5

Riff E

mf P.H.

pitch: G

(A5) (G5) (E5)

death, dead - ly sev-en.

End Riff E

(D5) (A5) (G5)

Sev-en dead - ly sins of mine. —

(E5)

Gr. 5: w/ Riff E, 6 times, simile

E

E

D

* Grs.
2 & 3

(cont. in notation)

Ooh, on _____ ev - 'ry street _____ and _____ cor - ner lie _____

Gr. 5

8va

P.H.

full

Gtrs. 2 & 3

p

pitch: A B A G * composite arrangement

1. 2.

A G E5 E

sev - en dead - ly sins of mine. _____ On _____

D A

On ev - 'ry street _____ and cor - ner lie _____

Rhy. Fig. 4

G E5 E

these _____ sev - en dead - ly sins. _____ Ooh, on _____

End Rhy. Fig. 4

Gtrs. 2 & 3: w/ Rhy. Fig. 4,
1 6/8 times, simile

Bkgd. Voc.: w/ Voc. Fig. 1, 2nd time

ev - 'ry street and cor - ner lie — these { sev - en dead - ly sins
sev - en,

1. 2.
E5 Gtrs. 2 & 3: w/ Rhy. Fill 1, 2nd time E E5
of mine. — Oh, on sins of mine. — Oh, on
sev - en dead - ly sins.

D5
ev - 'ry street Oh, en - vy. — and cor - ner lie Wrath. these

Gtrs. 2 & 3

sev - en Sloth. dead - ly sins of mine. — Dead - ly sins of mine. The

A5 G E5
sev - en Sloth. dead - ly sins of mine. — Dead - ly sins of mine. The

Voc. Fig. 1

Greed. — Pride. Sev - en dead - ly

Rhy. Fill 1
Gtrs. 2 & 3

TAB

Gtr. 5: w/ Riff E, 1st 7 meas., simile
E5

D5

A5

sev - en dead - ly sins,

these dead - ly sins of mine.

Gtr. 5: w/ Fill 6

(cont. in slash)

Outro

D5/A A E5 open

Gtrs. 2 & 3

Gtr. 5

Gtr. 4

Fill 6

Gtr. 5

Time: Beginner

D5/A A E5 open

These dead - ly sins of mine. —

14

15 12 15 12 12 12 15 12 15 14 15 12 12 15 12 15 12 15 12 12 14 12

8va

1/2 1/2 1/2 1/2 1/2

15 14 15 14 15 14 15 14 15 14

D5/A A E5 D5/A A

rit.

Ooh. —

rit.

12 (12)

loco

8va

rit.

(15) 14 17 15 0 14 12 10 9 7 5

Free Time
E type2

D5/A

A

Mm,

19 12

Gtrs. 2, 3 & 5 tacet

E

yeah.

decresc.

P.S. - - -

decresc.

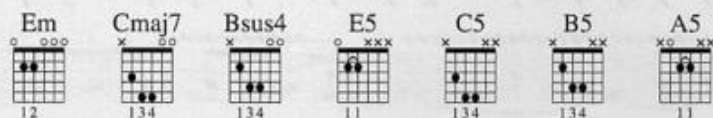
pp

f

* Randomly scrape the pick up and down the neck
in a fast and furious fashion. (approx. 11 sec.)

Time: The Beginning

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager



Slowly ♩ = 66

Verse

Em
* Gtr. 1 (acous.)
mf

(cymbal roll)

I. Fa - ther Time, I'm - run - ning late. I'm

Gtr. 2 (elec.)
mp
w/ dist.

TAB

10 12 10 10 9 10 12 10 10 10 10 0

* Two gtrs. arr. for one.

Rhy. Fig. 1

End Rhy. Fig. 1

wind - ing down; I'm grow - ing tired.

12 10 10 10 10 10 9 10 9 (9) 7 7 0 7 10

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

Sec - onds drift in - to the night. The clock just ticks till my time - ex - pires.

Gtr. 2

w/ bar
-1/2

7 10 10 12 10 10 (10) 7 2 2 7 7 10 10 9 10 9 7 7 (7) 2

Cmaj7

Bsus4

Cmaj7

Bsus4

B A G F#
 ⑤ ⑤ ⑥ ⑥
 2fr open 3fr 2fr
 End Rhy. Fig. 2
 (cont. in notation)

Rhy. Fig. 2

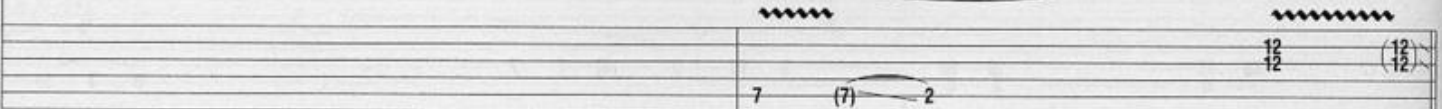
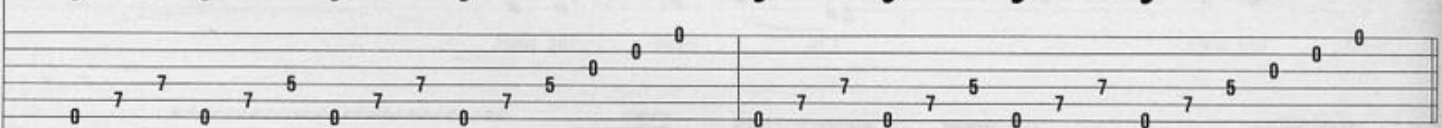
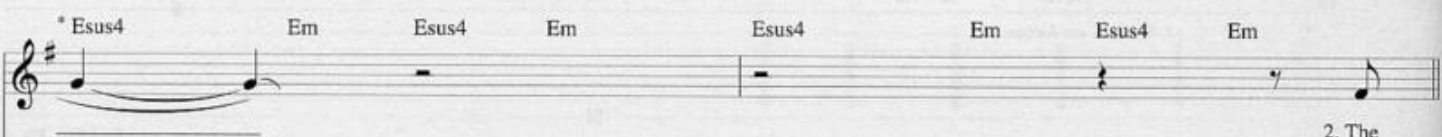
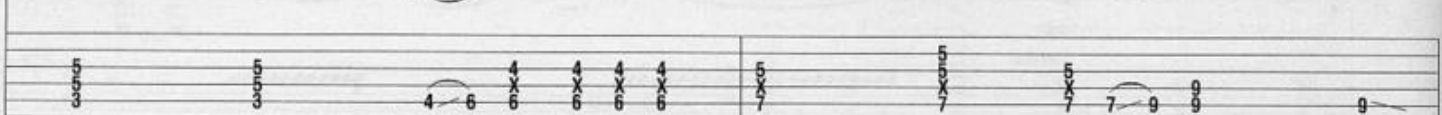
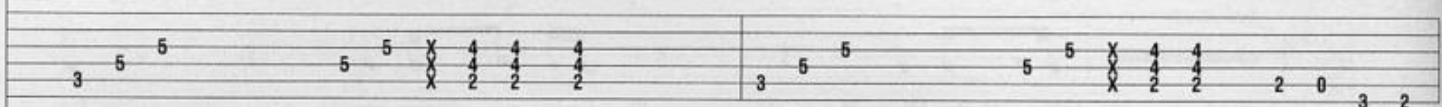
Gtr. 1



Gtr. 3 (12-stg. acous.)

Rhy. Fig. 2A

End Rhy. Fig. 2A



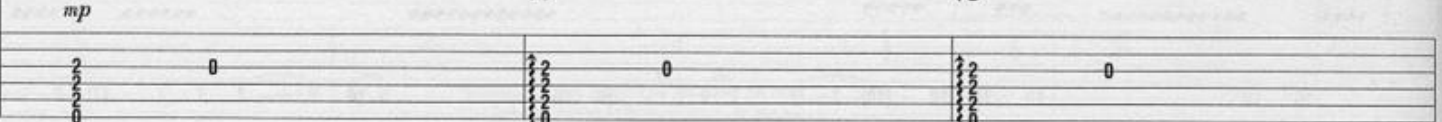
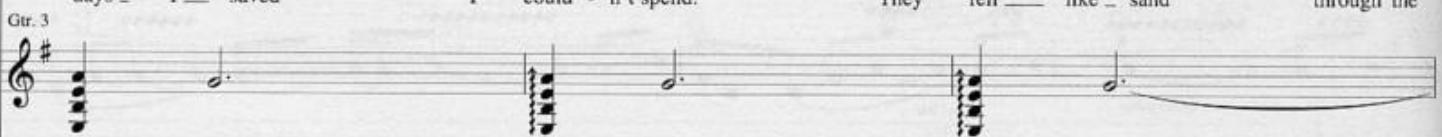
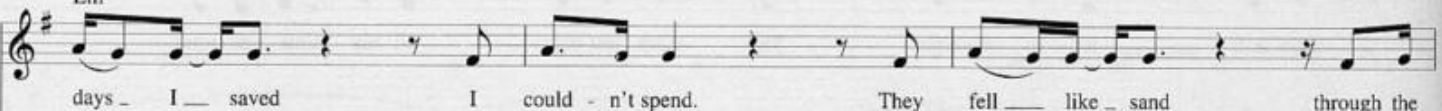
* Chord symbols reflect implied tonality.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile

Gtr. 2 tacet

Em



hour - glass. No time _ to lose, no time to _ choose.

Gtr. 2

mp

* <

* < 1/2

9 7 10 9 (9) 7 (7) (7) 5 (5) 3

Gtr. 3

(0)

0

* vol. swell

Chorus

** Em Em⁶₉ Em7 Em Cmaj7 Am9 B+ N.C.

Time _ tak - ing time, _ it's _ tak - en mine..

Gtr. 2

p

8

Gtrs. 1 & 3

Rhy. Fig. 3

f

End Rhy. Fig. 3

0 2 2 0 4 4 0 5 5 0 2 0 0 3 2 0 0 2 0 0 2 1 0 0 3 2

** Chord symbols reflect implied tonality.

Gtrs. 1 & 3: w/ Rhy. Fig. 3, 3 times

Em Em⁶₉ Em7 Em Cmaj7 Am9 B+ N.C. Em Em⁶₉ Em7 Em

_ Scenes _ of _ my life _ seem _ so _ un - kind. _ Time chas - ing time.

Gtr. 2

11

9 (9) 0 12

*** Pluck strings behind nut.

Cmaj7 Am9 B+ N.C. Em Em⁶ Em7 Em Cmaj7 Am9 B+ N.C.

creeps up — be — hind. — I can't — run — for — ev — er and time waits — for no —

(12) 12 7 (7) 11 12 12 Harm.

Am7 Dadd²₄ Esus4 Em Esus4 Em

one, — not e — ven me. —

Gtr. 2

10 (10) 12 12 14

Gtrs. 1 & 3

10 2 4 4 0 7 0 7 5 0 7 0 7 5 0 0 0

Verse

Gtr. 2 tacet Esus4 Em Esus4 Em

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile

3. An — en — e — my, I can't de — fend; my

Gtr. 4 (elec.)

f w/ slap-back echo & dist.

14 12 (12) 14 12 (12) 14 12 14 14 (14) 12 15 (15) 12 12 12 12

Gtrs. 1 & 3

Riff A

Gtr. 3

0 7 7 0 7 5 0 7 7 5 0 0 0 7 5 7 5 5

fi - nal place, a dead - ly end. Life is just a

Gtr. 3: w/ Riff A, simile

Gtr. 4

Gtr. 3 rake -1

15ma loco

End Riff A

fdbk.

fdbk.

14/7 5 (14)/5 4 5 4 7 (14) 7 9 (9) 9 7 (7) (7)

* Gtr. 3 to left of slash in TAB.

pitch: G#

F#

speck - in - space; dreams of an e - ter - nal rest - ing place.

Gtr. 4

full

full

grad. release 1/4

(7) 17 14 17 17 (17) 16 12 14 15 14 14 16 14 17 14 17 15 17 15 16 15 14 12 14

I can't get an - y young - er; time has bru - tal hun - ger.

Gtr. 1: w/ Rhy. Fig. 2, simile

Gtr. 3: w/ Rhy. Fig. 2A, simile

Cmaj7

Bsus4

Gtr. 2: w/ Rhy. Fill 1, simile

Cmaj7

Bsus4

Gtr. 4

Gtr. 2 divisi

Rhy. Fill 1

w/ bar

End Rhy. Fill 1

12/5 (12) (12) (12) 11/4 (11) (11) 5 5 4

* Gtr. 4 to left of slash in TAB.

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 3, 4 times

E5

Rhy. Fig. 4

Gtr. 2: w/ Rhy. Fig. 4, 3 times, simile

E5

End Rhy. Fig. 4

Gtr. 2

Time — tak - ing time, — it's tak - en mine. — Scenes — of — my —

Gtr. 4 Riff B

End Riff B

rake — grad. bend full

5 2 5

X X

Gtr. 4 tacet C5

B5

Gtr. 4: w/ Riff B E5

C5

B5

life seem — so — un - kind. — Time — chas - ing time — creeps up — be - hind. —

E5

C5

B5

I can't — run — for - ev - er and time waits — for no —

Segue to "Time: The End"

A5

Gtr. 2

B5

mf

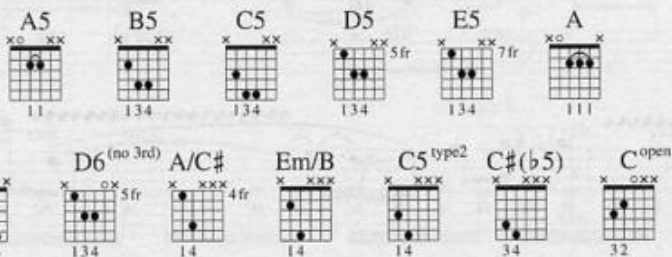
one, — waits for no — one, — not e - ven me.

Gtrs. 1 & 3

2 4 4 5 5 7

Time: The End

Words and Music by Dave Mustaine and Bud Prager



Intro

Moderately Slow Rock ♩ = 78

Gtrs. 1 & 2 (dist.) N.C.(E)

Musical notation for the first system of 'The Wind'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a forte (f) dynamic and a 'P.M.' (Palm Mute) instruction. The notation includes eighth and sixteenth notes, with some notes beamed together. A repeat sign is at the end of the system.

TAB notation for the first system of 'The Wind'. It shows a five-string guitar fretboard with fret numbers 5, 6, and 7 indicated for the first three notes. The rest of the system consists of open strings (0).

(E) Rhy. Fig. 1

(Em) End Rhy. Fig. 1

P.M. P.M. P.M. P.M.

5 6 7 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 6 7 0 0 8 9 10 0 0 0 0 0 0 0 0 0 0 0 0

(E) (Em) B♭5 F5 E5

Ooh,

Rhy. Fig. 2 End Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M.

5 6 7 8 9 10 3 1 X 3 1 X 2 2

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times

N.C.(E)

I see _____ Chro - nos; _____ his eyes are on fire. _____ He

Gtr. 3 (dist.)

mf rake —
* w/ wah-wah, delay & octaver

12 11 11 (11) 9 (9) 9 12 11 11 (11) (11) 9 9

1/2 1/2

* Octaver set one octave below played pitch.

© 1999 MUSTAINE MUSIC, WINDFALL MUSIC, VULGARIAN MUSIC and JIMMY DeGRASSO
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

The musical score for "Tick Tock" features three staves. The top staff contains vocal parts with lyrics: "Tick tock, - Ooh, tick tock. - tick tock. - Yeah, yeah, - tick tock. - Ooh,". Above this staff are guitar fretboard diagrams for A5, B5, C5, and D5. The middle staff shows a piano accompaniment with chords marked as 8va. The bottom staff displays a sequence of numbers from 15 down to 0, likely representing a bass line or fingerings.

[illegible][illegible]

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times

N.C.(E)

(Em)

(E)

The musical score for guitar consists of two staves. The top staff shows a melodic line in G major (one sharp) with a key signature of one sharp (F#). The bottom staff shows a rhythmic pattern with fret numbers (15, 12, 15) and a bar line. The pattern is repeated with the instruction "full" above it. The fret numbers are 15, 12, 15, 12, 12, 15, 12, 15, 15, 15, 15, 15, 15, 15, 12, 12.

* Gradually depress tremolo bar to the approximate interval shown while trilling.

-5 1/2

loco (Em) Gtrs. 1 & 2: w/ Rhy. Fig. 2 (E)

1/4 1/4 1/4 1/4 1/4 1/4

12 12 12 12 12 12

14 X (X)

P.S. P.M. P.M.

(Em) Bb5 F5 E5

Outro

E5
Rhy. Fig. 3

Gtr. 3

Gtr. 4 (clean) *divisi* w/ chorus & slap-back echo

Riff A

14 15 17 14 16 17 15 17 18 16 17 19 20 19 9 10 9 19 7 19 19 8 19 7 19 19

* Applies to Gtr. 3 only.

** Played behind the beat.

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times
Gtr. 4: w/ Riff A, 4 times, simile

ES

ES

DS

[illegible]

Gtr. 5 (dist.)

f

grad. release

4 12 13 (13) 14

1/2

A C E5 D5

8va

19

grad. release

1/2

(14) 1 12 13 (13) 13 14 14 11 (11) (11) 12 11 (11) 14

A C E5 D5

w/ bar
grad. dive

4

grad. bend
full

1/2

(14) (14) 10 9 10 8 12 5 T 13 5 14 5 14 7 10 9 10 15 10 (10) 9 10 12 10 9 9

* Tap notes w/ right hand index finger.

A C E5 D6 (no 3rd)

Gtr. 3 tacet
Gtrs. 1 & 2

slack

8va

hold bend
full

1/2

10 15 10 8 10 10 10 8 9 9 10 15 10 (10) 16 17 19 17 16 17 16

A/C#

8va

C5

12 15 12 15 12 15 12 15 12 14 15 12 14 (14) 12 (12) 12 12

Em/B

Gtrs. 1 & 2

loco

C5 type2 C#(b5) D5

15 12 15 12 14 15 12 14 12 12 12 15 12 15 14 12 14 12 14 12 14

Gtr. 4

9 10 8 9 10 9 10 12 10

A/C#

C open

12 12 14 12 14 12 10 12 10 12 10 12 10 12 10 12 (12)

(10) 9 10 12 10 10

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

A

E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

open 3fr

Notes:

Strings:

E

B

G

D

**INSOMNIA
PRINCE OF DARKNESS
ENTER THE ARENA
CRUSH 'EM
BREADLINE
THE DOCTOR IS CALLING
I'LL BE THERE
WANDERLUST**

**ECSTASY
SEVEN
TIME: THE BEGINNING
TIME: THE END**



EMI MUSIC PUBLISHING

© EMI Music Publishing, a THORN EMI Company

EXCLUSIVELY DISTRIBUTED BY



HAL•LEONARD®

U.S. \$19.95

ISBN 0-634-01259-2



HL00690391

